



# CLEVELAND ART



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## FROM THE DIRECTOR

Dear Members,

*Medieval Monsters*, opening July 7, features about 60 sumptuous illuminat-  
ed manuscripts from the collection of the Morgan Library & Museum in New  
York, as well as a number of major works from our own celebrated holdings  
of medieval art. While daily life certainly offered its share of real frights, the  
creatures depicted here are imaginary beings that embody intangible anxie-  
ties around religion, death, and the “other.” Stephen Fliegel—who recently  
retired as the CMA’s curator of medieval art—has written a thorough and  
engaging article about the exhibition, beginning on page 5.

Emeka Ogboh’s *Àmà: The Gathering Place*, officially on view starting in early  
August, is the first commissioned installation created especially for the Ames  
Family Atrium. The artist’s concept echoes that of architect Rafael Viñoly, who  
envisioned the atrium not only as a home base for navigating the galleries, but  
also as a communal social space. Ogboh’s monumental sculptural tree evokes  
the role such a tree would play at the center of village life in his native Nigeria,  
as a focal point and gathering place for the community. The artist speaks on  
Saturday, August 3, in a conversation with curators Emily Liebert and Smooth  
Nzewi, and you can also hear him spin a DJ set during the previous night’s  
Afropop-themed MIX party.

The completion of ever more exterior landscaping around the museum pro-  
vides the opportunity to offer some outdoor programs, and we’re doing that  
with a new series of landscape tours (and printed guide), a July engagement  
of the Studio Go van on our south lawn, and even a movie screened outdoors  
on East Bell Commons: *Sky Ladder*, about Chinese-born artist Cai Guo-Qiang,  
creator of *Cuyahoga River Lightning*, now on view in the Julia and Larry Pollock  
Focus Gallery.

Enjoy these offerings and more this summer at the Cleveland Museum of  
Art. We look forward to seeing you here.

Sincerely,

William M. Griswold  
Director

**A River to Burn** Cai Guo-  
Qiang replicates the winding  
course of Cleveland’s “crook-  
ed river” while preparing  
his large gunpowder-ignited  
drawing *Cuyahoga River  
Lightning*. © Cai Studio.  
Photo: Courtesy of Cai Studio





EXHIBITIONS

**Medieval Monsters: Terrors, Aliens, Wonders** Jul 7–Oct 6, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Monsters captivated the imaginations of medieval men and women, just as they continue to fascinate us. Drawing on the Morgan Library & Museum’s superb collection of illuminated manuscripts, this exhibition—the first of its kind in North America—explores the complex social role of monsters in the Middle Ages.

Organized by the Morgan Library & Museum, New York

Supporting Sponsor  
**The Womens Council of the Cleveland Museum of Art**

**Ámà: The Gathering Place** Aug 2–Nov 24, Ames Family Atrium. In this newly commissioned installation created for the atrium, Emeka Ogboh integrates sound, sculpture, and textiles that evoke a traditional Igbo (Nigerian) setting and reimagines those elements through a contemporary global lens.

Presenting Sponsor  
**Sandy and Sally Cutler Strategic Opportunities Fund**

**Color and Comfort: Swedish Modern Design** Through Feb 9, 2020, Arlene M. and Arthur S. Holden Textile Gallery (234). The bold, colorful patterning of the 1920s, the nostalgia for Swedish cultural heritage during the 1930s, and the sparse lines of abstraction from the 1950s to the '60s come together in this exhibition, revealing a particularly Swedish sensibility in modern design.

Supporting Sponsor  
**Mrs. David Seidenfeld**

**Lee Mingwei: Sonic Blossom** Fri/Jul 12, 19, 26, 4:00–8:00; Sat/Jul 13, 20, 27, 12:00–4:00; Sun/Jul 14, 21, 28, 12:00–4:00, Reinberger Gallery (212). *Sonic Blossom* (2013), an interactive performance, imparts the gift of song to museum visitors by a vocalist from the Cleveland Institute of Music.

Presented in partnership with moCa Cleveland and the Cleveland Institute of Music

Courtesy of the artist



**A Lasting Impression: Gifts of the Print Club of Cleveland** Through Sep 22, James and Hanna Bartlett Prints and Drawings Gallery (101). Organized in celebration of the centennial of the Print Club of Cleveland, this exhibition presents a selection of significant prints generously donated to the museum by the club over the past 100 years.

Major Sponsor



ABOVE  
**Salinas #2, Cádiz, Spain** 2013. Edward Burtynsky (Canadian, b. 1955). Digital chromogenic print on paper; 121.9 x 162.6 cm. New Orleans Museum of Art, Gift of the artist, 2016.46.8. © Edward Burtynsky, courtesy Weinstein-Hammons Gallery, Minneapolis / Metivier Gallery, Toronto

**Cai Guo-Qiang: Cuyahoga River Lightning** Through Sep 22, Julia and Larry Pollock Focus Gallery (010). This exhibition features three monumental gunpowder works by Chinese-born artist Cai Guo-Qiang, known for his explosion events, gunpowder-ignited paintings, and installations, all using environmentally friendly materials. The exhibition borrows its title from the work *Cuyahoga River Lightning: Drawing for the Cleveland Museum of Art*, which was created especially for this show.

Presenting Sponsor  
**Julie and Peter Raskind**

The Cleveland Museum of Art is pleased to present *Cai Guo-Qiang: Cuyahoga River Lightning* and *Water: Edward Burtynsky* as part of Cuyahoga50, a citywide commemoration of the 50th anniversary of the last Cuyahoga River fire and celebration of the progress made toward clean water for all.

**Water: Edward Burtynsky** Through Sep 22, Mark Schwartz and Bettina Katz Photography Gallery (230). Monumental color photographs by Canadian artist Edward Burtynsky present a global portrait of humanity’s increasingly stressed relationship with water. These hauntingly beautiful images encourage us to ponder whether our current water-management strategies are among humankind’s great achievements or its most dangerous failures.

Organized by the New Orleans Museum of Art

EXHIBITION

# Medieval Monsters

Dragons and demons and giants, oh my

**EXHIBITION**  
**Medieval Monsters: Terrors, Aliens, Wonders**

July 7–October 6

Kelvin and Eleanor Smith Foundation Exhibition Gallery

Organized by the Morgan Library & Museum, New York

Supporting Sponsor  
**The Womens Council of the Cleveland Museum of Art**

Every culture and civilization throughout history, including our own, has its monsters. The origins of medieval monsters often derived from ancient writers like Pliny the Elder (AD 23–79), who wrote of strange creatures and races of humans living on the outer margins of the known world. Medieval authors appropriated and adapted these images, while philosopher Saint Augustine referenced their existence and medieval theologians taught that they were part of God’s divine plan.

Medieval artists possessed an encyclopedic knowledge of such creatures, some of which may still be familiar to us, namely dragons, harpies, griffins, basilisks, and sirens. These also included monsters now largely forgotten, alien, and unknown: cynocephali, dogheaded men; sciapods, creatures with one giant foot; blemmyes, headless men with their faces in their chests; and panotii, creatures with giant ears. Monsters are ever-present in medieval art,

**Stephen N. Fliegel**  
Retired Robert P. Bergman  
Curator of Medieval Art

even perching atop stone capitals of Romanesque cloisters or lurking within sculpted portals of Gothic cathedrals. Appearing across media—in sculpture, metalwork, ivory, and textiles—they are especially evident within the margins and miniatures of illuminated medieval manuscripts.

Organized by the Morgan Library & Museum, the groundbreaking exhibition *Medieval Monsters* investigates this subject for the first time, through the pages of some 60 illuminated manuscripts from the Morgan’s renowned collection. The manuscripts, covering devotional, liturgical, and secular functions, date from the 800s to the late 1500s. Some of these sumptuously decorated works were illuminated by notable artists, such as Jean Poyer and Simon Bening, or belonged to well-known patrons, including Henry VIII of England, Anne of Brittany, Yolande de Soissons, and Catherine of Cleves. Exploring the complex social role of monsters in the Middle Ages,

**Saint Martha Taming the Tarasque** from the *Hours of Henry VIII*, c. 1500. Illuminated by Jean Poyer (French, active 1465–1503). The Morgan Library & Museum, New York, Gift of the Heineman Foundation, 1977, MS H.8 (fol. 191v)

**Saint Margaret in Prison with the Dragon** from the *Prayer Book of Anne de Bretagne*, in Latin and French, c. 1492–95. Jean Poyer. The Morgan Library & Museum, New York, Purchased by Pierpont Morgan (1837–1913), 1905, MS M.50 (fol. 20v)





TALKS

**Gallery Talk: Medieval Monsters** Tue/Jul 16, 12:00

**Beast or Monster? Animals in the Medieval World** Wed/Aug 14, 6:00, Elizabeth Morrison, J. Paul Getty Museum

**Gallery Talk: Monsters, Nonsense, and Wonder** Fri/Aug 23, 6:00. Artist Sean Foley

the exhibition prompts viewers to consider the function of these creatures in medieval art, how they were received by their intended viewer, and how they served as a way of engaging with the foreign, the unknown, and the supernatural.

The Morgan’s manuscripts are complemented by works drawn from the CMA’s rich collections, including sculpture, prints, and illuminated manuscripts. The exhibition explores at the outset the origins of monsters in the ancient world and finishes with an examination of monstrous images as a nexus for humor, satire, warning, and inspiration. Within the pages of illuminated manuscripts, these

figures functioned in contexts that ranged from knightly tales to the margins of devotional books, in which a variety of odd creatures acted in ways that are sometimes familiar, sometimes strange, and sometimes rude.

*Medieval Monsters* leads the visitor through three sections. The first, “Terrors,” explores how these creatures enhanced the aura of those who held power, usually men hailing from the nobility and clergy. The objects reveal how monstrous images could be used to enforce compliance in society and to discourage dissent by stoking fear. It is in this section that we meet heroic saints and angels



**Psalter-Hours of Yolande de Soissons** in Latin, c. 1280–99, and French, c. 1400. France, Amiens. Ink, tempera, and gold on vellum. The Morgan Library & Museum, New York, Purchased, 1927, MS M.729 (fols. 404v–405r)



**CLOCKWISE FROM RIGHT Roman du Saint Graal, et de Merlin (Romance of the Holy Grail, and of Merlin)** in French, c. 1450. France. Ink, tempera, and gold on vellum. The Morgan Library & Museum, New York, Purchased by Pierpont Morgan (1837–1913), before 1913, MS M.207 (fols. 129v–130r)

**Les abus du monde (The Abuses of the World)** c. 1510. Pierre Gringore (French, c. 1475–1538). France, Rouen. Ink, tempera, and gold on vellum. The Morgan Library & Museum, New York, Purchased by Pierpont Morgan (1837–1913), 1899, MS M.42 (fols. 14v–15r)

**Livre des merveilles du monde (Book of Marvels of the World)** in French, c. 1460. Illuminated by the Master of the Geneva Boccaccio (French, active 1440–80). France, Angers(?). Ink and tempera on vellum. The Morgan Library & Museum, New York, Purchased by Pierpont Morgan (1837–1913), 1911, MS M.461 (fols. 26v–27r)



battling the forces of evil, such as dragons and demons. It is here that we encounter fearsome hellmouths illustrating the fate of those who spurn a righteous life.

Section two, “Aliens,” takes a different approach to the monstrous by defining it as a deep sense of difference or otherness. The works demonstrate how marginalized groups in European society, such as Jews, Muslims, women (whose gender was believed to bear the sin of Eve), the poor, and the disabled, were further alienated by being demonized as monstrous. The romanticized perception of the Middle Ages, featuring chivalrous knights, castles, and monks copying sacred texts within the confines of an ivy-covered cloister, is largely a creation of the 19th century. Here this image is challenged. Although responsible for exquisite art and stunning



architecture, as well as institutions like universities, constitutions, and parliaments, the Middle Ages was not a tolerant or pluralistic era. This section exposes medieval racial stereotypes, anti-Semitism, and misogyny, illustrated through monstrous depictions of certain people deemed outside the mainstream.

Section three, “Wonders,” considers one of the most fascinating aspects of monsters: their ability to inspire a deep sense of marvel, awe, and mystery. Monsters were not always fearsome or repulsive creatures, but instead could take the form of fabled beasts like centaurs, griffins, giants, and unicorns. The beasts in this section may not necessarily possess codified meanings or connotations, yet through their strange beauty or frightful abnormality they inspire a sense of marvel. Used in contemplative, ornamental, or entertaining settings, this class of monsters had the potential to bring joy and even laughter to a somber world.

More than mere figments of the imagination, monsters have played an important role throughout the history of Western civilization. The ubiquity and the variety of monstrosities in the art of the Middle Ages attest to their cultural importance and varied purpose. For the medieval mind, monsters provided important testimony to the active intervention of the divine in this world. 🏰🐉👁️



# Ámà: The Gathering Place

A welcoming installation in the atrium evokes a West African village square

**EXHIBITION**  
**Ámà: The Gathering Place**  
August 2–November 24  
Ames Family Atrium  
Presenting Sponsor  
**Sandy and Sally Cutler Strategic Opportunities Fund**

*Ámà: The Gathering Place*, a new site-specific commission by Emeka Ogboh (Nigerian, b. 1977), will enliven the Cleveland Museum of Art’s Ames Family Atrium this summer and fall. This is the CMA’s first commissioned artwork for the atrium and part of an ongoing series of large-scale contemporary art installations that will periodically be presented in that setting.

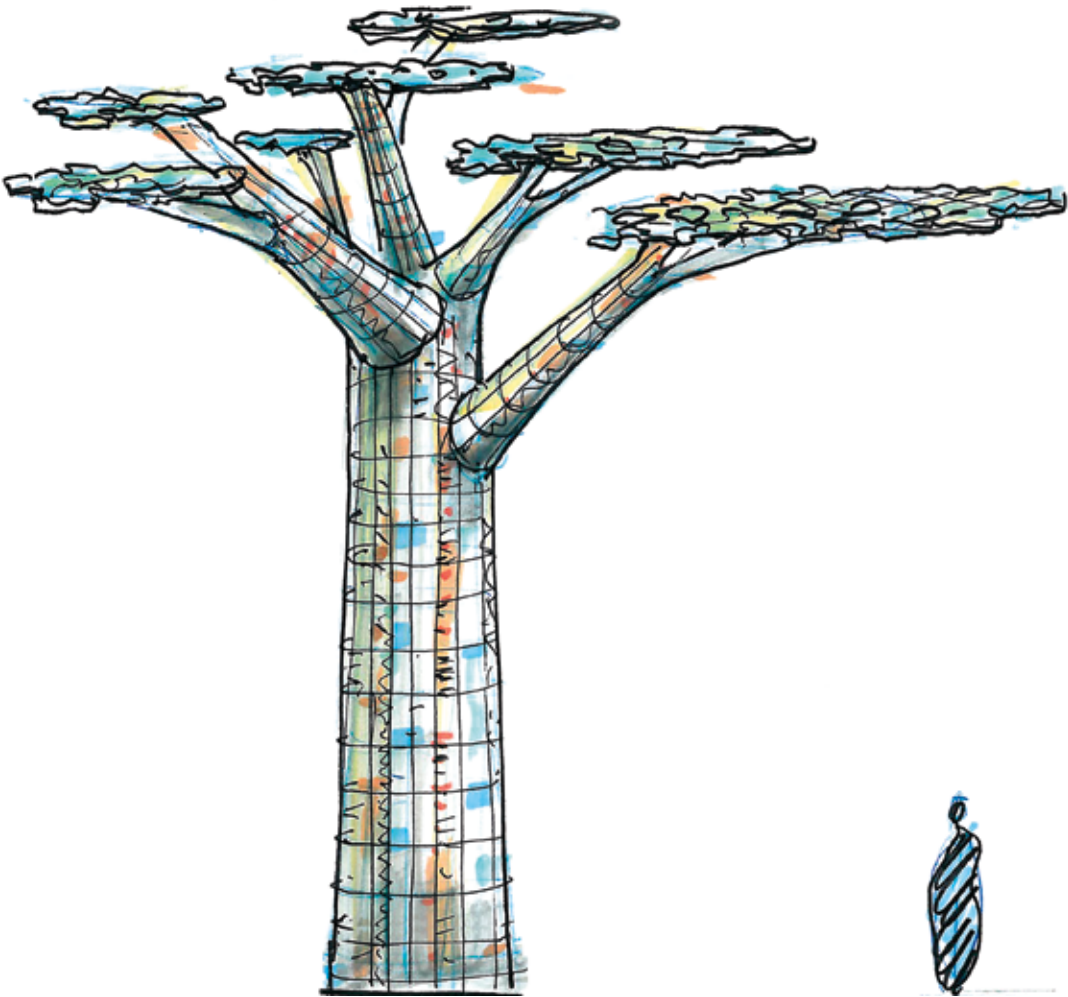
When Ogboh first entered the atrium while preparing for this project, he was surprised, even daunted, by the scale of the soaring space. Instinctively, he turned his attention away from the atrium’s monumental architecture to the bustle of people and the activities that unfold within its physical frame. One of Cleveland’s largest freely accessible indoor spaces, the atrium is used by locals and out-of-towners alike as a place for gathering, dining, working, and relaxing. Ogboh spent hours making sketches and

**Emily Liebert**  
Curator of  
Contemporary Art

**Ugochukwu-Smooth Nzewi**  
Curator of African Art

speaking with people about how they experienced the space, learning in the process that the atrium is “warm and welcoming,” “a social space,” “a place for reflection,” and “the heart and soul of the museum.”

Ogboh compares the social role of the atrium to that of the *ámà*, or village square, the central force of Igbo life in his native southeast Nigeria. “Both sites,” he says, “are contact zones, spaces of gathering and of ritual activities, in their respective settings.” Based on this analogy, Ogboh determined the installation’s key components—choral music, a sculptural rendering of a tree, and textiles—all of which are rooted in a traditional Igbo context but are reimagined through a contemporary global lens. Just as memories are not so much accurate records of the past as they are impressions reconfigured by subsequent experience, Ogboh’s installation does



EMEKA OGBOH

TALK

**In Conversation: Emeka Ogboh** Sat/Aug 3, 2:00, Ames Family Atrium

**Emeka Ogboh** The artist works in multiple mediums.



PHILIP TOSCANO

**Mirroring the global scope of the CMA’s collection, *Ámà: The Gathering Place* offers an immersive welcome to visitors**

not faithfully re-create an Igbo village square in Cleveland. Instead, it evokes some of the *ámà*’s defining elements to serve as a framework for engaging with an altogether different setting on the other side of the world.

This new work continues Ogboh’s multisensory approach to interpreting place, which is at the core of his art. Through previous audio installations he has explored how sound impacts our experience of the world around us and has used his work to address topical issues of immigration, globalization, and postcolonialism. These works have been featured in numerous

solo exhibitions, public art commissions, and significant international surveys, including Documenta 14 (2017), Skulptur Projekte Münster (2017), the 56th edition of the Venice Biennale (2015), and the Dakar Biennale (2014).

For *Ámà: The Gathering Place*, newly commissioned recordings of Igbo folk songs, performed by a 12-person choir, will fill the atrium. This core facet of the work is grounded in the tradition of choral music typically performed in the Igbo *ámà* for entertainment and during ritual ceremonies. In this installation, the music is transmitted through multi-channel speakers, which Ogboh has designed to create three discrete zones of sound. The music travels unpredictably between the zones, and for a continuous listening experience visitors must physically follow the music. By using the Igbo soundscape to

influence specific paths of movement, Ogboh sets up a structure for the work in which the foreign and the local are mutually dependent.

During his second visit to Cleveland, Ogboh determined that the installation needed a powerful visual anchor around which sound and its related paths of movement would revolve. Thus emerged the idea for a looming sculptural representation of a tree in the Igbo *ámà*, marking the site as a meeting place and inviting pause in its shade. The tree places *Ámà: The Gathering Place* in a distinctive setting elsewhere, even as the installation responds to its specific surroundings.

The third marker of this work’s Igbo folk origins is the regionally specific Akwete cloth that was produced for this project bearing both traditional design patterns and contemporary motifs. One of West Africa’s oldest and most celebrated textile traditions, Akwete has bold colors and striking patterns and adorns bodies on ceremonial and festive occasions at the *ámà*. Maintaining its functional role, the Akwete in Ogboh’s project stands in as bark on the surface of the tree and covers beanbag chairs for visitors to recline and listen. The patterns on display were created by Nigerian graphic designers, who combine traditional patterns and contemporary designs.

Mirroring the global scope of the CMA’s collection, *Ámà: The Gathering Place* offers an immersive welcome to visitors, serving as a prologue through which to enter the museum’s encyclopedic galleries, which display culture spanning the farthest reaches of the world. 🌍



# What Can Art Be?

A new rotation of the ArtLens Exhibition is enriching the museum experience and encouraging exploration like never before

Is it possible to take Art History 101 through game-play? ArtLens Exhibition aims to provide non-traditional visitors—including first-time and repeat visitors—with a tool kit to understand how to look at art using the concepts of composition, symbols, purpose and gesture, and emotion. In June, ArtLens Exhibition reopened with a new display of 21 artworks from across the collection—from medieval to decorative arts to contemporary. This interactive gallery will continue to rotate every 18 to 24 months.

After the original iteration, Gallery One, opened in 2012, visitor feedback revealed that although the interactives were successful, the themes and the placement of artworks in front of touchscreens were confusing to visitors. Redesigned with a focus on digital approaches to understanding the museum, the renamed ArtLens Exhibition opened in September

**Jane Alexander**  
Chief Digital  
Information Officer

**Jennifer DePrizio**  
Director of  
Interpretation

**Jim Engelmann**  
Exhibition Designer

2017 with 16 new interactives that intertwine innovative gesture-sensing, eye-tracking, and facial recognition with a selection of CMA masterworks.

Selecting artworks for the gallery is a collaborative process. The Digital Innovation Team, composed of representatives from different departments including digital, technology, interpretation, and design, worked with curators of each collection to generate a list of more than 100 possibilities. A smaller cross-departmental team refined the list, prioritizing objects that would be accessible to a broad audience but that also would inspire regular visitors to think about familiar objects in new ways. Our focus on expertise and collaboration has resulted in a successful and engaging installation.

As an inherently iterative space, ArtLens Exhibition seeks to push the boundaries of inno-

**New to This Installation** Explore 3-D-projected models of objects to uncover exciting new details.



The cross-departmental ArtLens team includes representatives from digital, technology, interpretation, design, the library, collections management, and exhibitions.



vation by providing visitors with the tools to look more closely at art. A recent National Endowment for the Arts study completed by the CMA’s Research and Evaluation Department in partnership with Rockman et al found that “people who visited the ARTLENS Gallery demonstrated greater gains in their level of art understanding and knowledge.”

We discovered that visitors wanted to explore all angles and perspectives of an artwork. Based on this feedback, the reinstallation incorporates zoomable 3-D-projected models. Visitors can explore artworks in the CMA’s collection like never before—digitally turning them around to see the tops, bottoms, and insides. In addition, all 3-D objects are scannable with the ArtLens App, providing another way to access additional content.

**Wild Things** 2011. Haim Steinbach (American, b. 1944). Various mass-produced objects on a plastic-laminated wood shelf; overall: 102.9 x 184.8 x 48.3 cm. Purchased with funds donated by Scott Mueller, 2015.30. One of 21 objects in this reinstallation ranging from antiquity to the present.

**Iterative Design**

Striking a balance between encouraging interaction with the games and close looking of the objects proved to be a fundamental design challenge: How do you shift focus from a digital game to a physical object and back again? In Gallery One, this was achieved by using a monitor in front of an artwork that displayed its interactive image. However, this had the unfortunate effect of putting the digital interactive between the visitor and the artwork.

That idea has been turned on its head. We established sightlines where visitors would encounter an artwork and its digital counterpart at the same time. Some physical but not visual separation is necessary between the games and the artworks—but not too much, to maintain the ability to look between the digital projection and the actual artwork.

**Artwork Selection Process**

One unique aspect of ArtLens Exhibition is that it provides an opportunity to look at and consider connections across time and place. Each installation can create a dialogue among the artworks and the digital interactives.

**Are We Achieving Our Goals?**

Funded by the National Endowment for the Arts and designed by the CMA’s Research and Evaluation Department, a recent study analyzed the impact of ARTLENS Gallery on the visitor experience. Among the findings, the data revealed that while many museum patrons initially felt unsure of their knowledge about art, those who visited ARTLENS Gallery left with an increased understanding of and comfort level with art compared to those who did not. Visitors to the gallery were more likely to express having fun at the CMA and to think of art museums as places to have new experiences. The majority of visitors could attribute the following to time spent in the digital interactive space:

- Gaining an increased interest in the collection (which they viewed more extensively than other visitors)
- Being encouraged to look closely at art and notice new details
- Learning new skills for viewing or interpreting art
- Being guided to artworks of personal interest

Overall, the research shows that ARTLENS Gallery offers tools for visitors to connect with art in personal and unique ways. The white paper from this two-year study, *Art Museums and Technology: Developing New Metrics to Measure Visitor Engagement*, is available online at [cma.org/ARTLENS-visitor-study](http://cma.org/ARTLENS-visitor-study).



Articulating a theme, or a framework that would shape the way we interpreted and presented the objects, was important for this endeavor. The broad question “What can art be?” provided us with multiple entry points into thinking about and engaging with such a diverse group of objects, each of which had to correspond to two games in different themes, allowing visitors to dive deeper into understanding the object. In the end we selected artworks that encourage slowing down and discovering the unexpected while having fun connecting with art. There is more than one way to understand a work of art, so we encourage visitors to consider their own reactions and ideas. 🏠



# A Page from Supernatural Love

Collaboration often leads to unanticipated discoveries



RECTO (ABOVE) AND VERSO (BELOW)  
**Leaf from a Romance of Chandrabhanu and Lavanyavati of Upendra Bhanja (Indian, died 1740)**  
1700s. Eastern India, Orissa. Gum tempera and charcoal on

palm leaf; 5.1 x 41 cm. Purchase and partial gift from the Catherine and Ralph Benkaim Collection; Severance and Greta Millikin Purchase Fund, 2018.175

Tucked in a corner of gallery 242B is the first folio from a manuscript of an 18th-century romance. The diminutive images were skillfully etched into cured palm leaf and blackened by applying charcoal powder and wiping it off; finally, select elements were painted. When complete, this manuscript had hundreds of such folios, stacked to create a narrow horizontal book, bound by a single string through a hole in the center.

When the museum acquired this work, the scenes and the manuscript from which it came were unidentified. Phyllis Granoff, Lee Hixon Professor of Religious Studies at Yale University, deciphered the tiny inscriptions written in the eastern Indian language of Odiya. She discovered that this folio depicts episodes from the preamble to the romance of Chandrabhanu and Lavanyavati. Granoff then recognized that another folio in

**Sonya Rhie Mace**  
George P. Bickford Curator  
of Indian and Southeast  
Asian Art

the museum’s collection (1979.21) also belongs to this manuscript. The current display in gallery 242B is themed *Supernatural Love*, and this romance begins with an origin story. A prince performed extreme acts of yoga and worshiped the Hindu god Shiva to obtain a divine woman. When his request was granted, he touched her and she died. He then committed suicide. They were reborn as Chandrabhanu and Lavanyavati, the protagonists of the story.

The verso side of the folio is now on view and shows Shiva riding his bull Nandi, preceded by his devotee Bhringi, a yogi with four arms and three legs; an attendant carrying a bottle of wine and a fan follows. Having granted the prince’s wish, Shiva returns to his seat on the sacred Mount Kailash, depicted here as a pavilion at the summit of multi-colored stylized rocks in a forest. 🏯

# Sonic Blossom

Experience Schubert’s *Lieder* in gallery 212

**PERFORMANCES**  
Fri/Jul 12, 19, 26,  
4:00–8:00  
Sat/Jul 13, 20, 27,  
12:00–4:00  
Sun/Jul 14, 21, 28,  
12:00–4:00  
Reinberger Gallery (212)

This July the museum presents *Sonic Blossom* (2013), an interactive performance created by artist Lee Mingwei that imparts the gift of song to visitors. Lee developed this project while providing postoperative care for his mother; they found comfort in listening to Franz Schubert’s *Lieder*, poems set to classical music with romantic or pastoral themes written for a single vocalist. “Seeing my own mother weak and ill made her (and my) mortality suddenly very real,” Lee explains. “Aging, disease, and death were no longer abstractions to me but immediate and present. One day she—and I—will be gone. Like Schubert’s *Lieder*, our own lives are brief but all the more beautiful because of this.” As the artist contemplated the fleeting beauty of life, the notion of a folding and unfolding blossom, a sonic blossom, became the foundation for this immersive musical experience.

The performances take place in the CMA’s Reinberger Gallery (212) surrounded by bold

**Jennifer DePrizio**  
Director of Interpretation

Baroque paintings and sculptures. Visitors will encounter a vocalist from the Cleveland Institute of Music wearing what the artist calls a transformation cloak, an elegant custom-made garment inspired by origami that incorporates two 1940s Japanese maru obi kimono sashes. The vocalist wanders through the gallery approaching one visitor at a time and asks, “May I give you the gift of song?” If the gift is accepted, the visitor is led to a special chair, and the vocalist performs one of five of Schubert’s *Lieder* directly to that individual. The intimacy of this experience endows the work with an unexpected drama.

*Sonic Blossom* was created for the inaugural exhibition at the National Museum of Modern and Contemporary Art, Korea, in 2013. After having been performed at museums around the world, the work comes to Cleveland as part of the exhibition *Lee Mingwei: You Are Not a Stranger*, on view at moCa Cleveland through August 11. 🏯

**Sonic Blossom** 2013–present. Lee Mingwei (American, b. Taiwan 1964). Participatory performance with chair, music stand, costume, and spontaneous singing. Installation view, *Lee Mingwei: You Are Not a Stranger*, moCa Cleveland, 2019. Courtesy moCa Cleveland





# What’s Your Passion?

## Affinity groups focus on shared enthusiasms

The Cleveland Museum of Art strives to offer opportunities for deeper engagement to its members. By joining an affinity group, you can develop a lifelong relationship with the collection, curators, and staff while connecting with like-minded individuals. Each group has a distinct identity and hosts specially designed programs, including lectures, tours, and trips to galleries, museums, and private collections.

### Column & Stripe

This young professionals group enjoys behind-the-scenes access to the museum’s world-class collection and exclusive programming at local arts venues, as well as culturally relevant networking and social events.

### Contemporary Art Society

This group of enthusiasts, collectors, and connoisseurs shares insights and experiences by participating in programs and social events that explore the constantly changing art of our time.

### Friends of African and African American Art

Formed to celebrate, stimulate, and encourage the study of works created by African and African American artists, this group enjoys and supports programs at the museum as well as at regional venues and beyond.

### Friends of Photography

Striving to cultivate knowledge of the art and history of photography, this group promotes personal collecting of the medium and offers programs that support and stimulate interest in the study of photography.

### Textile Art Alliance


This group promotes textile and fiber arts through exhibitions and programs, such as collection visits and workshops, and hosts fundraising activities to acquire works for the museum.

### NEW Asian Art Society

This newly launched group celebrates, explores, and learns about the museum’s world-class Asian art collection and its special exhibitions through educational programs.

Members at the Fellow level and above may select a complimentary membership into at least one affinity group, depending on the membership level. Already a qualifying member and participating in one of our groups? You’ll be receiving information shortly about how to access your dues-free affinity group membership.

If you’re interested in upgrading your membership to take advantage of this offer or in joining a group and staying at your current level, email [MemberPrograms@clevelandart.org](mailto:MemberPrograms@clevelandart.org).

The CMA’s affiliate groups—the Painting and Drawing Society, the Print Club, and Womens Council—each have a separate dues structure and registration process. For more information visit [cma.org/join-and-give](http://cma.org/join-and-give). 



ROBERT MULLER

# Unusual Resources

## A number of works in the CMA collection, including Swedish textiles, were originally acquired for educational purposes



CMA ARCHIVES

**Karamu Goes Swedish Modern** Photos from 1975 (above) and 1967 document exhibitions of Swedish textiles at Karamu House in Cleveland.

The Cleveland Museum of Art’s role as an educational institution has always been a high priority. The museum’s first director, Frederic Allen Whiting, had hired Emily Gibson to direct these efforts even before the institution’s doors opened to the public. She immediately created the Division of Circulating Exhibits (later the Extensions Department), which brought works of art to local institutions and civic organizations. The department’s collection, independent of the museum’s, included objects from around the world in every medium spanning ancient through contemporary art.


By 1919 rotating exhibitions were taking place around the city, with Ruth Ruggles managing the program. Displays designed to augment school curricula included teacher and librarian resources. In its early years, the department relied on gifts and loans. Despite this limitation, by 1930 the collection included nearly 4,000 works.

In 1937, with an appropriation from museum trustees, Ruggles spent two months in Europe acquiring hundreds of works, including several tex-

**Leslie Cade**  
Director of  
Museum Archives

tiles by Josef Frank, an Austrian-born designer who emigrated to Sweden. Perhaps having first been displayed in the 1937 *Scandinavian Handicraft* exhibition in the museum’s education corridor, Frank’s works are currently featured in *Color and Comfort: Swedish Modern Design, 1930–1970*, on view in the Holden Textile Gallery (234). Grants and endowments established in the 1940s, including the Harold T. Clark Educational Extensions Fund, resulted in major growth of the collection, which eventually included more than 18,000 objects.

The museum’s board of trustees voted to close the Extensions Department due to budget constraints in 1992. The collection materials were carefully reviewed for a “better understanding of how those unusual resources might function in the broader education-outreach mission of the museum,” as noted in the annual report of that year. Thus, many works from the extensions collection are now part of the CMA’s Art to Go program.

Recent reviews of that collection have resulted in the transfer of many textiles to the permanent collection. In addition to Swedish textiles, rare Russian laces have been added, while a collection of stencils by August Biehle was transferred to the Museum Archives. Records of the Extensions Department are located in the Museum Archives, and images of museum exhibitions featuring Swedish art are available online in the digital archives. 



CMA ARCHIVES



# Summer Is a Must-See

**CMA Outdoors** Wed/Jul 10 and 24, Aug 7 and 21, Sep 4 and 18, 3:00. Explore the green space around the CMA in a docent-guided tour.

**Studio Go in the Fine Arts Garden** Every Fri in Jul, 5:00–8:30, with new activities each week in partnership with the Cleveland Print Room. All ages welcome.

**Outdoor Film** Fri/Aug 16, 8:00, East Bell Commons (East Boulevard and Bellflower Road). Free screening of *Sky Ladder: The Art of Cai Guo-Qiang*.

#mustcma



DAVID BRICHFORD

## HANDS-ON ART MAKING

### Open Studio

Every Sun, 1:00–4:00. All ages. Join us for drop-in art making in our Make Space. Everyone is encouraged to imagine, experiment, and create. You'll find us on the classroom level of the museum. There's a new theme each month to provide inspiration and encourage new ways to approach art materials. July's theme is *Imagine*. In August we're thinking about *Environment*.

### Studio Classes

#### MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this playful program. Each class features exploration in the classroom, a gallery visit, and art making. Wear your paint clothes! New topics each class.

Four Fri/Jul 12–Aug 2, 10:00–10:45 (ages 1½–2½); 11:15–12:00 (ages 2½–4½)

Four Fri/Aug 9–30, 10:00–10:45 (ages 1½–2½); 11:15–12:00 (ages 2½–4½)

Four Fri/Sep 6–27, 10:00–10:45 (ages 1½–2½); 11:15–12:00 (ages 2½–4½)

Eight Sat/Oct 5–Nov 23, 10:00–10:45 (ages 2–4)

**Fees** Friday four-week sessions: adult/child pair \$80, CMA members \$72. Saturday eight-week session: adult/child pair \$160, CMA members \$144.

#### CMA CREATIVITY CAMPS

Ages 4–18. Engaging gallery games and hands-on creativity.

**Play + Imagine** (ages 4–6) Jul 15–19, 9:00–12:00. \$175, CMA members \$150.

**Follow Your Curiosity** (ages 7–9) Jul 15–19, 9:00–4:00. \$350, CMA members \$325.

**Experiment + Create** (ages 10–12) Jul 22–26, 9:00–4:00. \$350, CMA members \$325.

**Teen Ceramics** (ages 13–18) Jul 22–26, 9:00–12:00. \$175, CMA members \$150.

### SATURDAY STUDIOS: CLASSES FOR CHILDREN AND TEENS

**Fall Session** Eight Sat/Oct 5–Nov 23, 10:00–12:00 or 1:30–3:30. Each week includes gallery visits and studio time.

If you'd like to take a class at the same time as your child, check out **Studio Classes for Adults** on Fridays and Saturdays.

For classes for 1½- to 4½-year-olds on Fridays, see **My Very First Art Class**.

#### 10:00–10:45

**My Very First Art Class** (ages 2–4)

#### 10:00–12:00

**Play like an Artist** (ages 4–5)

**Curiosity Lab** (ages 6–8)

**Creative Challenges** (ages 9–13)

#### 1:30–3:30

**NEW! Teen Portfolio Prep** (ages 14–18) Eight Sat/Oct 5–Nov 23. Instructor: Cliff Novak.

**Fees** \$210, CMA members \$180. My Very First Art Class: \$160, CMA members \$144. Teen Portfolio Prep: \$240, CMA members \$210.

### Friday-Night Minis

In-depth workshops for **All Ages**.

See **Adult Studios** for Friday-Night Minis for adults only.

**Relief-Printed Ceramics** (all levels) Four Fri/Sep 27–Oct 25 (no class Oct 18), 6:30–8:30. Instructor: Laura Ferrando.

**Design Your Own Tarot Deck** (all levels) Four Fri/Nov 1–22, 6:30–8:30. Instructor: Susie Underwood.

NOTE: Children under 14 must take the class with a registered adult; adults welcome to attend all-ages studios without children.

**Fees** \$140, CMA members \$120.

### Adult Studios

**Fall Session** Eight-week classes, Sep–Nov. Special workshops offered on select Wednesdays and Saturdays and new four-week mini-sessions are now available. All skill levels welcome.

#### TUESDAYS

**Still-Life Painting** Eight Tue/Oct 1–Nov 19, 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

#### WEDNESDAYS

**Workshop Wednesday: Conté Pastel Drawing** Wed/Sep 11, 6:00–8:30. Instructor: Susan Gray Bé. \$50, CMA members \$40.

**Drawing in the Galleries** Eight Wed/Oct 2–Nov 20, 10:00–12:00. Instructor: Susan Gray Bé. \$245, CMA members \$215.

**Workshop Wednesday: Watercolor Discovery** Wed/Nov 6, 6:00–8:30. Instructor: Nancy Notarianni. \$50, CMA members \$40.

#### FRIDAYS

**Friday-Night Mini: Creatively Drawing the Collection** Four Fri/Sep 6–27, 6:00–8:00. Instructor: David Verba. \$140, CMA members \$120.

**Composition in Oil** Eight Fri/Oct 4–Nov 22, 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

Please see **Friday-Night Minis** for four-week **All-Ages** studios. Adults without children are welcome in all-ages studios.

#### SATURDAYS

**Drawing in the Galleries** Eight Sat/Oct 5–Nov 23, 10:00–12:00. Instructor: Susan Gray Bé. \$245, CMA members \$215; includes model fee for one session.

**All-Day Workshop: Medieval Monsters and Creative Drawing** Sat/Sep 28, 10:00–4:00. \$100, CMA members \$85.

**Composition in Oil** Eight Sat/Oct 5–Nov 23, 1:30–3:30. Instructor: Susan Gray Bé. \$240, CMA members \$210.

**Four-Week Mini: Creative Digital Photography** Four Sat/Oct 5–26, 1:30–3:30. Instructor: Ben Hauser. \$140, CMA members \$120.

Scholarships available! Inquire at [AdultStudios@clevelandart.org](mailto:AdultStudios@clevelandart.org).

### ALL-AGES WORKSHOPS

Please note: Children under 14 must take the class with a registered adult.

**Screenprinting** Wed/Jul 10, 6:00–8:30. Instructor: Julie Schabel. \$50, CMA members \$40.

**Mandala Making** Sat/Jul 13, 1:30–3:30; outdoor workshop (weather permitting). Instructor: Jessica Wascak. \$50, CMA members \$40.

**Build Your Own Graphic Novel** Wed/Jul 17, 6:00–8:30. Instructor: Kate Atherton. \$50, CMA members \$40.

**Ceramics** Wed/Jul 24, 6:00–8:30. Instructor: Laura Ferrando. \$50, CMA members \$40.

**Linoleum Block Printing** Wed/Jul 31, 6:00–8:30. Instructor: Michaelle Marschall. \$50, CMA members \$40.

**Screenprinting** Wed/Sep 25, 6:00–8:30. Instructor: April Bleakney. \$50, CMA members \$40.

**Junk Shop Jewelry** Wed/Oct 9, 6:00–8:30. Instructor: Susie Underwood. \$50, CMA members \$40.

**Monoprinting** Wed/Oct 23, 6:00–8:30. Instructor: Julie Schabel. \$50, CMA members \$40.

Register for studios online at [cma.org/learn](http://cma.org/learn) or call 216-421-7350.





ROBERT MULLER

## Studio Go

Studio Go continues its dedication to cultivating accessible, communal programs for self-discovery and expression at community festivals and events. All Studio Go projects, games, and puzzles serve as a catalyst for deeper conversations about the impact of art within our lives, communities, and institutions.

Our current projects focus on perspective as we explore the theme *Through Different Lenses*. This summer we welcome photographers from the Cleveland Print Room as artists-in-residence to facilitate photography projects at select events. You can also enjoy art activities, games, and puzzles inspired by the Cleveland Museum of Art's collection.

Join Recess Cleveland and Studio Go every Friday in July from 5:00 to 8:30 at the CMA's outdoor campus for creative challenges, games, and art activities. These all-ages events feature new programs every week.

Follow Studio Go's journey throughout northeast Ohio on social media by searching #CMASudioGo. For more information, including the full schedule, visit [cma.org](http://cma.org). If you would like to schedule a Studio Go visit or co-program an event at your site, email [StudioGo@clevelandart.org](mailto:StudioGo@clevelandart.org).

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### Talks and Tours

Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

**Guided Tours** 1:00 daily. Additional tour offered at 11:00 on Tue and Fri. Join a CMA-trained docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent. Visit [cma.org/daily-tours](http://cma.org/daily-tours) for topics.

**American Sign Language Gallery Talks** Sat/Jul 20 and Aug 17, 1:00. Interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all.

**Exhibition Tours** *Medieval Monsters* Jul 17–Sep 29, Wed and Sun/2:00. Limit 25. Tour ticket required.

**CMA Outdoors** Wed/Jul 10 and 24, Aug 7 and 21, Sep 4 and 18, 3:00. Explore the green space around the CMA in these docent-guided experiences. In the event of rain, tours will be canceled, but brochures for self-guided walks are available.

**Art Café at CMA** Second Tue of every month, 2:00–4:00. For caregivers: a guided gallery tour followed by a Dutch-treat visit to the café. Register through the ticket center.

**Art in the Afternoon** First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5607.

**Curator Talk: Edward Burtynsky** Tue/Jul 9, 12:00; Wed/Sep 11, 6:00, Mark Schwartz and Bettina Katz Photography Gallery (230). Curator Barbara Tannenbaum leads a gallery talk on *Water: Edward Burtynsky*, which draws attention to threats to clean, sustainable water and encourages visitors to reflect on the impact of individual choices. On Sep 11, Tannenbaum is joined by Matthew Burkhardt from CWRU.

**Curator Talk: Cai Guo-Qiang** Wed/Jul 10, 6:00; Tue/Aug 6, 11:00; Wed/Sep 4, 6:00, Julia and Larry Pollock Focus Gallery (010). Curator Clarissa von Spee leads a tour through the exhibition *Cai Guo-Qiang: Cuyahoga*



**Cuyahoga River Lightning** The work in process. Photo: Wen-You Cai. Courtesy of Cai Studio.

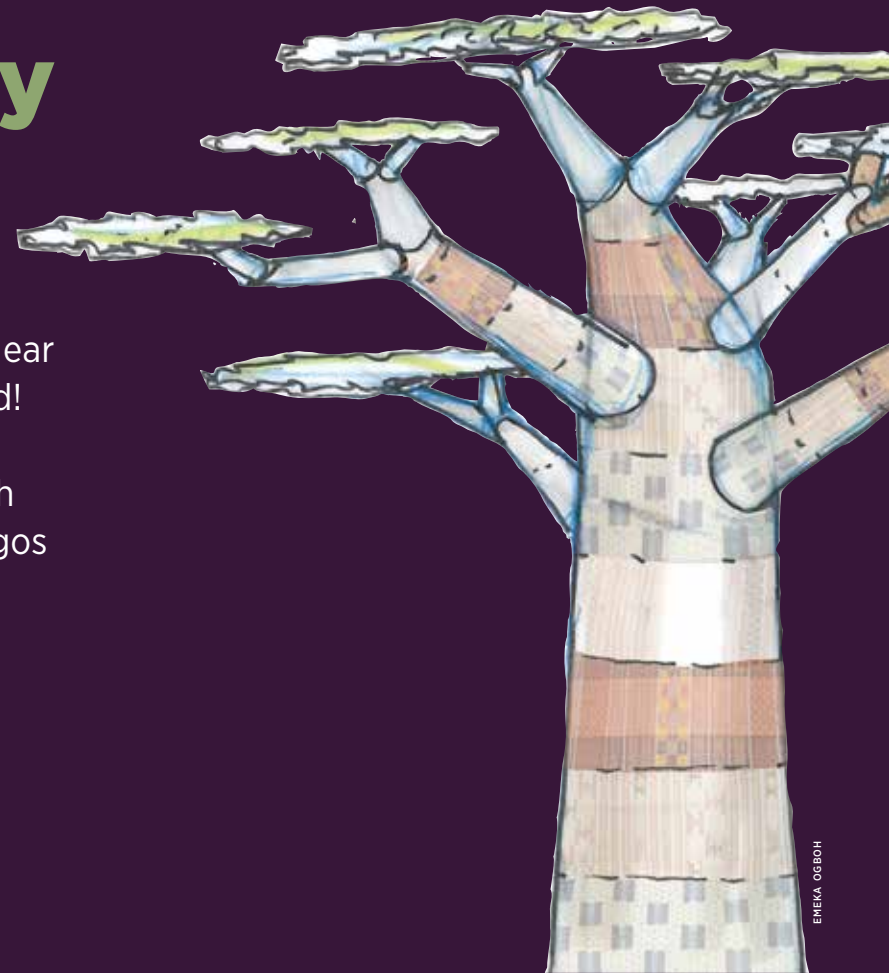
## Be Inspired by West Africa

This summer, Nigerian artist **Emeka Ogboh** creates a site-specific installation in the Ames Family Atrium. Hear the artist in person twice in one weekend!

First, on Friday, August 2, at 6:00, Ogboh plays DJ at the Afropop-infused MIX: Lagos dance party.

Then on Saturday at 2:00, enjoy his conversation with curators Emily Liebert and Smooth Nzewi.

**Ámà: The Gathering Place** Rendering of Emeka Ogboh's monumental tree sculpture in the Ames Family Atrium



EMEKA OGBOH

*River Lightning*, which features three monumental gunpowder-ignited paintings that reflect the artist's thoughts on the state of our planet, wildlife, and the world's diminishing natural reserves of fresh water.

**Gallery Talk: Medieval Monsters** Tue/Jul 16, 12:00, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Jennifer DePrizio leads a gallery discussion highlighting the ways in which monsters were used in the Middle Ages to instill fear, communicate morality, maintain power, and explain natural phenomena.

**In Conversation: Emeka Ogboh** Sat/Aug 3, 2:00, Ames Family Atrium. Emeka Ogboh's *Ámà: The Gathering Place* is the CMA's newly commissioned site-specific installation. Ogboh integrates sound, sculpture, and textiles that evoke a traditional Igbo (Nigerian) setting and reimagines those elements through a contemporary global lens. He joins in conversation with CMA curators Emily Liebert and Smooth Nzewi.

**Beast or Monster? Animals in the Medieval World** Wed/Aug 14, 6:00, Gartner Auditorium. In conjunction with *Medieval Monsters*, explore animals both real and imaginary in the Middle Ages with Elizabeth Morrison, senior curator of manuscripts at the J. Paul Getty Museum. Although Europeans in the medieval era were familiar with domesticated animals, exotic animals such as lions and elephants were largely known only through stories, books, and images. The bestiary, a kind of medieval animal encyclopedia, wove together these creatures as evidence of God's awesome creative powers; the creatures' appearances and behaviors were explained as reflections of Christian vices and virtues. Free; ticket required.

**Gallery Talk: Monsters, Nonsense, and Wonder** Fri/Aug 23, 6:00, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Contemporary artist Sean Foley explores the monstrous and grotesque in his painting practice. He discusses key works in *Medieval Monsters* through a prism of wonder. Using "nonsense" as a point of departure, Foley encourages visitors to encounter monsters in a way that sparks their own imaginative inquiries and curiosity.

**The Dr. John and Helen Collis Lecture** Sun/Sep 29, 2:00, Gartner Auditorium. Kiki Karoglou, associate curator of Greek and Roman art at the Metropolitan Museum of Art, presents "Dangerous Beauty: Medusa in Classical Art."

### Join In

**Mindfulness at the Museum: Yoga & Meditation** Second Sat of every month. *Yoga* 10:30, Ames Family Atrium; *Meditation* 12:00, Nancy F. and Joseph P. Keithley Gallery (244). Clear your mind and refresh your spirit during yoga and meditation sessions led by experienced practitioners in the serene atmosphere of the museum. All are welcome; no prior experience is required.

### For Teens

**Join Currently Under Curation** The CMA is accepting applications for the 2019–20 teen curatorial team. Participants curate an exhibition, engaging with museum professionals along the way. The program is open to 9th to 12th graders. Applications are due August 1. Visit [cma.org/teen-curation](http://cma.org/teen-curation).



For Teachers

**Educator Open House** Wed/Aug 7, 3:30–5:00. Receive resources for your classroom, enjoy re-freshments, and explore all of the CMA’s programs and curriculum for students and educators. RSVP by August 1 at TeachingInnovationLab@clevelandart.org. Free.

Visit cma.org/teach for up-to-date information regarding educator events and workshops.

**Now Accepting Applications** for the 2019–20 Teen Summit. High school teachers are invited to apply to Teen Summit, a field-trip program beginning in November. Students learn about professional environments by experiencing real-world situations in a space where it is safe to experiment, make mistakes, and grow. Using a world-class institution as a classroom, students develop problem-solving skills through teamwork. Find out more at cma.org/teach.

Art Stories

Every Sat, 11:00–11:30. Read, look, and play! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children and their favorite grown-ups. Each session begins in the Ames Family Atrium and ends with a gallery walk. Free.

Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information visit cma.org.

**Art Crew** Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. \$50 non-refundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or email CommArtsInfo@clevelandart.org.

**Chalk Festival** Sat and Sun/Sep 14 and 15, 11:00–5:00. Enjoy chalk artists and free entertainment at the 30th annual Chalk Festival. Chalk your own pictures: large square and 24-color box of chalk, \$20 each; small square and 12-color box of chalk, \$10 each. Drop-in registration. Large groups are requested to preregister. For more information call 216-707-2483 or email CommArtsInfo@clevelandart.org.

**Preparatory Workshops on Chalk Making and Street Painting** Learn to make chalk using an old world recipe with new world materials, along with professional techniques for masking, stenciling, shading, and enlarging a picture. See details and fees below.

**Family Chalk Workshop** (all ages) Sat and Sun/Sep 7 and 8 (single workshops). Ages 6 and under: free with paying adult; ages 7–12: \$10/person with paying adult; ages 13–adult: \$25/person. Fee includes materials and reserves chalk and a square for the festival.

**Advanced Chalk Workshop Series** (teens/adults) Wed/Aug 21 and 28, Sep 4 and 11, 6:00–9:00. \$75/person. Fee includes materials and reserves chalk and a square for the festival.

Sponsored by



You Ask, We Answer

Perhaps it’s a fascination with the macabre, but it doesn’t take long for a visitor to the museum’s Egyptian galleries to notice something, or the lack of something. There are several elaborately decorated mummy cases but no bodies, prompting one of our most popular queries: where are the mummies?

Including animals, the museum collection once contained a total of seven mummies. The only human mummy arrived in the *Coffin of Senbi* (1914.716). Several years after acquisition, the CMA lent Senbi to researcher T. Wingate Todd at Western Reserve University for study. A later biographical sketch of Dr. Todd suggests that his work habits were such that he examined Senbi in the living room of his home, in front of the fireplace. Senbi was transferred in 1923 to the university’s Hamann Museum of Comparative Anthropology and Anatomy. Correspondence from the archives also reveals that in recognition of the gift, Todd provided the CMA with a collection of Senbi and Royal Mummies lantern slides, contributing to the library’s growing research resources. Following a series of name changes, the Hamann-Todd Human Osteological Collection was transferred in 1973 to the Cleveland Museum of Natural History, where it remains, so to speak.

**Matthew Gengler**  
Head, Access Services,  
Ingalls Library

At one time, the CMA collection also included animal mummies. Our records indicate that three of these were sold to the Rosicrucian Egyptian Museum in San Jose, California, in 1939. A mummified head of an elderly bull is still in their collection and has been 3-D scanned, allowing for digital manipulation of the 5,000-year-old artifact. Mysteriously, the Rosicrucian Museum records account for only two mummies purchased from the CMA, the bull and a gazelle. They have no record of a falcon supposedly purchased from us.

From there, the story unravels. Three mummies remained in the collection. A mummified creature with no description was destroyed in 1947. And two more, a second falcon and what is described as an Osiris mummy, were deaccessioned in 1968 and presumably sold. They are out there somewhere.

If you have a question about the museum’s collection, history, or exhibitions, or if you just want to see what other visitors are asking, visit cma.org/ask. You ask, we answer.



**Coffin of Senbi (c. 1918–1859 BC)** Egypt, Meir, Middle Kingdom, mid-Dynasty 12, reign of Amenemhat II to Sesostriis III. Gessoed and painted cedar; overall: 70 x 55 cm. Gift of the John Huntington Art and Polytechnic Trust, 1914.716







## R. W. Fassbinder’s BRD Trilogy

West Germany’s Rainer Werner Fassbinder (1945–1982) was a protean and prolific writer, actor, and director who made 41 feature films in the 13 years before his death from a drug overdose at age 37. An outspoken, left-wing homosexual and rebel, he worked with a regular stock company of friends, lovers, and family members on a series of biting, bitter social dramas depicting the immorality of the powerful and the powerlessness of the working class.

Fassbinder made one of his signature achievements between 1978 and 1982, near the end of his abbreviated life. The BRD (Bundesrepublik Deutschland) Trilogy consists of three films set during Germany’s postwar “economic miracle” of the 1950s, when the devastated nation, led by Chancellor Konrad Adenauer, restored democracy, repaired relations with other countries, and rebounded financially. But Fassbinder’s view of the era is not so rosy.

In his trilogy, Fassbinder focuses on a trio of women who are struggling to find their way in the newly strange postwar Deutschland. Unfortunately, the road to prosperity for each of them is paved with moral compromise and corruption. Fassbinder depicts a resurgent Germany with an overzealous embrace of capitalism and a too-sudden amnesia about its shameful past.

**John Ewing**  
Curator of Film



Each movie shown from 35mm film in Morley Lecture Hall. Admission to each is \$12, CMA members \$9. All directed by Rainer Werner Fassbinder.

**The Marriage of Maria Braun** Sun/Jul 21, 1:30. Tue/Jul 23, 1:45. With Hanna Schygulla. In this darkly funny allegory of postwar Germany that was Fassbinder’s biggest box office hit, the German “economic miracle” of the 1950s is mirrored in the life of a sexy war bride who shrewdly builds an industrial empire. (W. Germany, 1978, 120 min.)

CLOCKWISE FROM TOP  
**The Marriage of Maria Braun,**  
**Veronika Voss,** and **Lola**



**Veronika Voss** Tue/Aug 6, 1:45. Fri/Aug 9, 7:00. With Rosel Zech. This eerie reworking of *Sunset Boulevard* focuses on the last days of a movie actress popular during the Third Reich, now a drug-addicted wreck living in Munich 10 years after the war. (W. Germany, 1982, subtitles, 104 min.)

**Lola** Sun/Aug 18, 1:30. Tue/Aug 20, 1:45. With Barbara Sukowa and Armin Mueller-Stahl. In this loose update of Marlene Dietrich and Josef von Sternberg’s *The Blue Angel*, a small-time cabaret performer pursues respectability via romances with both an upright city commissioner and a corrupt developer. (W. Germany, 1981, subtitles, 113 min.)

## Other Films

Unless noted, all movies shown in Morley Lecture Hall and admission to each is \$10, CMA members \$7.

**Working Woman** Tue/Jul 2, 1:45. Fri/Jul 5, 7:00. Directed by Michal Aviad. In this potent drama that “unfolds like a psychological thriller” (*NY Times*), a married woman who is her family’s primary breadwinner struggles against persistent sexual harassment at work. Cleveland premiere. (Israel, 2018, subtitles, 93 min.)



**Working Woman** Standing up against harassment

**EXHIBITION ON SCREEN**  
**Van Gogh & Japan** Sun/Jul 7, 1:30. Tue/Jul 9, 1:45. Directed by David Bickerstaff. The influence of Japanese art on Vincent van Gogh is explored in this new documentary inspired by a 2018 exhibition at Amsterdam’s Van Gogh Museum. Cleveland premiere. (UK, 2019, 85 min.) *Special admission \$15, CMA members \$11.*

**Satan & Adam** Fri/Jul 12, 7:00. Directed by V. Scott Balcerek. Shot over 20 years, this uplifting new documentary charts the unlikely friendship between two musicians who met on a Harlem street corner in 1986. Sterling “Mr. Satan” Magee was an elderly, Mississippi-born black man and one-man band, and Adam Gussow was a young, white, Jewish Ivy Leaguer and harmonica player. (USA, 2018, 80 min.)



**Iyengar: The Man, Yoga, and the Student’s Journey** Sun/Jul 14, 1:30. Directed by Jake Clennell. This new documentary profiles reclusive (but widely influential) yoga teacher and author B. K. S. Iyengar (1918–2014). (USA/India, 2018, subtitles, 106 min.)

**Leaving Home, Coming Home: A Portrait of Robert Frank** Tue/Jul 16, 1:45. Fri/Jul 19, 7:00. Directed by Gerald Fox. Shot in 2004 but unreleased until this year, this profile of the great Swiss-born photographer of *The Americans* is the frankest (sorry) portrait

of the artist ever captured on screen. Cleveland premiere. (UK, 2005/19, 85 min.)

**NEW RESTORATION!**  
**The Fate of Lee Khan** Fri/Jul 26, 7:00. Directed by King Hu. 14th-century Chinese resistance fighters conspire to retrieve a map from their Mongol overlords in this masterpiece from the director of *A Touch of Zen*. Cleveland revival premiere. (Taiwan/Hong Kong, 1973, subtitles, 106 min.)

**The Price of Everything** Sun/Jul 28, 1:30. Directed by Nathaniel Kahn. The acclaimed new documentary from the director of *My Architect* takes a look at the contemporary art market—from staggering prices and their impact on artists and museums to the inherent value of works of art. (USA, 2018, 98 min.)

**Lost & Found** Tue/Jul 30, 1:45. Fri/Aug 2, 7:00. Directed by Liam O Mochain. This comedy-drama tells seven interconnected stories all centered around the lost-and-found office of a small-town Irish train station. Cleveland premiere. (Ireland, 2017, 96 min.)

**Satan & Adam** Unlikely jam

**MERCE CUNNINGHAM CENTENNIAL (see also p. 21)**  
**If the Dancer Dances** Sun/Aug 4, 1:30. Directed by Maia Wechsler. In this new documentary, NYC choreographer Stephen Petronio and his contemporary dance company work to re-create *Rain-Forest*, an iconic 1968 work by Merce Cunningham (1919–2009), and thus keep it alive. Cleveland premiere. (USA, 2018, 83 min.)

**Mary Magdalene** Sun/Aug 11, 1:30. Tue/Aug 13, 1:45. Directed by Garth Davis. With Rooney Mara, Joaquin Phoenix, and Chiwetel Ejiofor. The second feature from the director of *Lion* is a revisionist, feminist biblical drama that asserts Mary Magdalene’s importance among Jesus’s early disciples. (UK/Australia/USA, 2018, 120 min.)

**FREE OUTDOOR SCREENING!**  
**Sky Ladder: The Art of Cai Guo-Qiang** Fri/Aug 16, 8:00, East Bell Commons (East Blvd. & Bellflower Rd.). Directed by Kevin Macdonald. This recent documentary traces the meteoric rise of Cai



**Mary Magdalene** Rooney Mara reinvents the role

Guo-Qiang—from a child in Mao’s China to a global art superstar—and his quest to realize his most ambitious project yet, *Sky Ladder*. (USA, 2016, 76 min.) *Screening courtesy of Netflix.*

**That Pärt Feeling: The Universe of Arvo Pärt** Fri/Aug 23, 7:00. Directed by Paul Hegeman. The reclusive Estonian musician who is the most performed living composer is the subject of this new film. Cleveland premiere. (Netherlands, 2019, subtitles, 78 min.)

**Pete Seeger: The Power of Song**  
Bio of a banjo brandisher



**PETE SEEGER CENTENNIAL**  
**Pete Seeger: The Power of Song** Sun/Aug 25, 1:30. Directed by Jim Brown. With Joan Baez, Johnny Cash, Arlo Guthrie, et al. Legendary folk singer, songwriter, and activist Pete Seeger (1919–2014), who was once blacklisted and banned from TV for 17 years, is celebrated in this inspired and inspiring biography. (USA, 2007, 93 min.) *Screening co-sponsored by the United Labor Agency and the North Shore Federation of Labor. Card-carrying union members \$7.*

**Walking on Water** Tue/Aug 27, 1:45. Fri/Aug 30, 7:00. Directed by Andrey Paounov. This new documentary captures celebrated installation artist Christo as

he realizes his latest large-scale project, *The Floating Piers* (2016), a pedestrian walkway (covered with yellow fabric) on top of Italy’s Lake Iseo. The piece was first conceived decades ago by the artist and his longtime partner Jeanne-Claude (1935–2009). (Italy/USA/Germany/UAE, 2018, subtitles, 100 min.)



PERFORMANCES AND EVENTS

Special Events

MIX is for adults 18 and over. \$10, \$15 at the door. CMA members free.

**MIX: Lagos** Fri/Aug 2, 6:00, Ames Family Atrium. Celebrate the opening of *Ámà: The Gathering Place*, an immersive sound, textile, and sculptural work created by Emeka Ogboh for the atrium. A sound artist, Ogboh describes the space as the heart and soul of the museum, a gathering place much like that of the *ámà*, or village square—the physical and cultural center of Igbo life in his native southeast Nigeria. Ogboh delivers an Afropop DJ set featuring the irresistible beat-heavy, electro hip-hop sounds of contemporary Lagos, Nigeria, which have transformed pop music across the African continent and around the world. Gather, dance, and discover the global scope of the CMA.

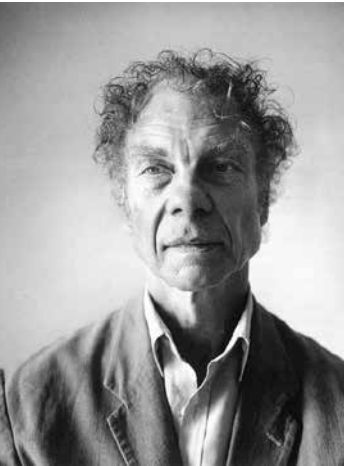
**Play at CMA** Sun/Sep 15, 11:00–4:00. Monsters, aliens, and wonders! Enjoy art-making activities, performances, and gallery games inspired by the *Medieval Monsters* exhibition. Bring your friends or family or come on your own. All ages are welcome to play and wonder. Free and open to the public.

**Game Night** Fri/Oct 18, 5:30–8:00. Gather and play! With *Ámà: The Gathering Place* by Emeka Ogboh as our backdrop, enjoy collaborative games, scavenger hunts, and creative challenges. You'll need to work together with your friends or family to make the most of this fun evening. All ages are welcome. Free and open to the public.



Merce Cunningham Centennial

Wed/Aug 7, 6:00. Join us for a collaboration with DANCE-Cleveland as we celebrate the artistic expression of legendary dancer/choreographer Merce Cunningham (1919–2009) and his influence on culture. This lecture-performance features Malpaso Dance Company, the first Cuban company ever to be given a work by Cunningham, and a talk by Ken Tabachnick, executive director of the Merce Cunningham Trust. Free; ticket required (available starting Mon/Jul 15 at 9:00 a.m.).



FILM

**If the Dancer Dances** Sun/Aug 4, 1:30. Re-creation of *RainForest*, an iconic 1968 work by Merce Cunningham. See page 23.



PHILANTHROPY NEWS



HOWARD AGRESTI (BOTH)

International Council of Collectors

The newly formed International Council of Collectors held their first meeting in mid-May. This group will convene annually in Cleveland for an in-depth, curator-led exploration of specific areas of the collection. Discussions will include a review of conservation projects, major acquisitions, and collections-based initiatives. Here, curators Clarissa von Spee (left) and Emily Liebert (right) speak about their collections.



Shinto Opening Dinner

Officials from Japan helped celebrate the opening of the exhibition in April. The director's exhibition dinner was generously sponsored by Dr. Hiroyuki Fujita, Honorary Consul General of Japan in Cleveland, Mrs. Mikiko Fujita, and Quality Electrodynamics, with additional support by Kenzo Tsujimoto. The evening's celebrations included a performance by dancers from the Miyajidake Jinja, a Shinto shrine in Fukuoka, Kyushu. Below, Mr. and Mrs. Fujita receive a round of applause.



JULIE HAHN (ALL SHINTO)



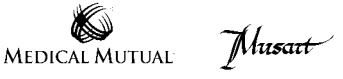
PETER HUJAR

SCOTT SHAW

City Stages

The CMA's acclaimed summer concert series returns to Ohio City. Enjoy three concerts, where audiences of all ages can experience global music and discover art in nearby exhibitions. For more information visit [cma.org/citystages](http://cma.org/citystages). Free; concerts begin at 7:30. Studio Go is on-site at 5:00 to host art activities.

Ohio City, W. 29th St. & Church Ave.  
Wed/Jul 10 *Tal National*  
Wed/Jul 24 *Garifuna Collective*  
Wed/Jul 31 *BKO*







## Members Party

On May 11, members gathered together to celebrate our spring exhibitions and experience a live painting performance by contemporary artist Miwa Komatsu.



## Print Club 100th Anniversary

On May 15, the Print Club of Cleveland, established in 1919, celebrated its centennial with a cake-cutting ceremony and the opening of *A Lasting Impression: Gifts of the Print Club of Cleveland*. The exhibition includes more than 70 works by masters such as Albrecht Dürer, Rembrandt van Rijn, Käthe Kollwitz, Pablo Picasso, and Jasper Johns, thematically tracing European printmaking over the course of six centuries. The exhibition is on view through September 22.



JULIE HARR (ALL ON THIS PAGE)

# GALLERY GAME

## Decorative Borders



Visit *Medieval Monsters: Terrors, Aliens, Wonders* and find these creatures.

Many medieval manuscript pages have decorative borders, known as marginalia, around the central text or images. Some include vegetation, people, and various creatures.

Stop by the information desk in the Ames Family Atrium to check your answers.



## New in the Galleries



**Gathering among the Members of Office** 1700s. Korea, Joseon dynasty (1392–1910). Hanging scroll; ink and light colors on paper; overall: 121 x 69 cm. Leonard C. Hanna Jr. Fund, 1997.147

**Birds and Flowers** early 1900s. Yang Gi-hun (1843–1919?). Korea, Joseon dynasty (1392–1910). Ten-panel folding screen; ink on paper; painting: 111.6 x 30.5 cm. Private collection

## GALLERY 236

### Diversity and Innovation in Korean Literati Art

Literati art refers to works created by educated elites who were adept in the arts of poetry and calligraphy. Such works were meant to be appreciated and circulated only within privileged scholars' circles. Toward the end of the 19th century in Korea, the societal divisions between classes became drastically blurred. This provided lower-class professional artists the opportunity to interact with upper-class scholar-artists, and the former came to integrate into their work the language of literati art, such as calligraphic brushstrokes and monochrome ink.

On view beginning in July, an installation in the Korea Foundation Gallery (236) explores this exciting time in Korea when artists of different socioeconomic backgrounds exchanged ideas and styles. The selection of calligraphy and paintings by scholar-artists highlights the strong tradition of literati art, while the folding screens such as *Birds and Flowers* and *Bamboos in Wind* represent how professional artists integrated monochrome ink and calligraphic brushstrokes within their staple artistic languages—realism and draftsmanship.

## COVER

**Da Costa Hours** (detail), c. 1515. Illuminated for Alvaro da Costa by Simon Bening (1483/84–1561) and workshop. Flanders, Ghent. Ink, tempera, and gold on vellum. The Morgan Library & Museum, New York, Purchased by Pierpont Morgan (1837–1913), 1910, MS M.399, fols. 271v–272r